

THE SOUTHERN SPEECH BULLETIN

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CONTENTS

	Page
THE ELEVENTH ANNUAL CONVENTION.....	1
SELECTING PLAYS FOR A CHILDREN'S THEATRE.....	5
<i>By Winnie Mae Crawford</i>	
STEPHEN PRICE: THE AMERICAN THEATRE'S FIRST COMMERCIAL MANAGER.....	13
<i>By Monroe Lippman</i>	
NATIONAL THEATRE CONFERENCE ROYALTY PROJECT	18
<i>By Barclay S. Leathem</i>	
EDITORIAL	23
BOOK REVIEWS	24
<i>By Leroy Lewis</i>	
NEWS AND NOTES.....	28
<i>By Louise Sawyer</i>	

THE SOUTHERN ASSOCIATION OF TEACHERS OF SPEECH

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THE ELEVENTH ANNUAL CONVENTION

CHATTANOOGA, TENNESSEE

April 2-6, 1940

The Eleventh Annual Convention of the Southern Association of Teachers of Speech will be held in the Hotel Patten, Chattanooga, Tennessee, April 2-6, 1940. The Debate Tournament and other speech contests will begin Tuesday morning, April 2, under the direction of Glenn R. Capp, Third Vice-President, assisted by Dallas C. Dickey. The Congress of Human Relations will begin Thursday afternoon, April 4, at 2:00 p.m., with William Ray as Director. Mrs. David W. Cornelius, University of Chattanooga, is Chairman of the Local Committee, and she and her co-workers are leaving nothing undone to assure us of a grand time and a great convention.

The Convention proper will begin with the opening session scheduled for 9:00 a.m., Thursday morning, April 4, and will continue until Saturday noon, April 6. Your president has made every effort to see that, insofar as has been possible and practical, every interest has been represented on the program. Also, in scheduling section programs, every effort has been made to avoid conflicting interests.

Thursday Morning

8:00—Registration begins.

8:00—Executive Council Meeting.

9:00—General Session.

Address of Welcome.

President's Address

Election of Nominating Committee and Other Business.

Reports of Officers.

New Business.

11:00—General Session.

"Teaching Methods in a Beginning Course," G. E. Densmore,
(University of Michigan).

Luncheon

12:30—T. K. A. Luncheon—Dallas C. Dickey, L.S.U., Chairman.

Thursday Afternoon

2:00—Special Sessions.

A. General Speech Training.

A general discussion relating to the aims and objectives of speech training as represented in the liberal arts college, the technical school, the university, the state, and the Negro colleges, with papers by E. D. Hess (Auburn), T. A. Houston (State Teachers College, Oklahoma), E. R. Moses, Jr. (Ohio State University), Allie Hayes Richardson (Shorter College) and Lillian W. Voorhees (Talladega).

B. Theatre Arts.

A special session devoted to the special problems of the drama and other academic theatre arts, with Claude Shaver (L.S.U.), Stacy Keach (Savannah), W. H. Trumbauer (Alabama College), Vera A. Paul (Louisiana Polytechnic Institute), Frances K. Gooch (Agnes Scott), and W. Dwight Wentz (University of Mississippi) participating.

4:30—Tea, Home of the President, University of Chattanooga.

The University of Chattanooga is complimenting the Association with a tea in the home of its president.

Thursday Night

7:30—Special Session for State Associations.

This session will be an informal round table on the relationship between the Southern Association and our affiliating state associations. We shall expect a brief report from each of the state associations and will discuss special problems, as: a closer relationship between the associations, a clearing house for exchange of information and material, and the organization and functioning of an effective state organization.

Friday Morning

8:00—Executive Council Breakfast.

9:00—General Session (Secondary Schools).

For many years many of us have felt that the problems of the secondary speech teacher was a fertile field in which the Association should work. Yet little has been done. The aim of this session is to explore the ground, stake out certain plots and begin our work. A number of leading secondary school people will take part in the program, among them being Betty Mae Collins (Central High School, Chattanooga), Rebekah Cohen (Central High School, Memphis), Rose Johnson (Woodlawn High School, Birmingham), Lucia Morgan Nesom (Louisiana State Normal College), Harley Smith (L. S. U.), and Robert H. McLane (Greenville High School, S. C.)

11:00—Special Sessions.

A. Literary Interpretation.

(This program is in the process of preparation).

B. Debate.

What is the significance of the present trends in Debating? A number of our leading debate coaches will critically examine present-day debating in a panel discussion. Participants will include Dallas Dickey (L.S.U.), Annah Jo Pendleton (Texas Tech), Paul Soper (University of Tennessee), Leroy Lewis (Duke University), William Ray (University of Alabama), Edwin H. Paget (North Carolina State), and possibly others.

Luncheon

1:00—Association Luncheon at the Hotel Patten.

Presiding, Claude M. Wise, (L.S.U.)

"The Broadway Season in Review," Garrett H. Leverton,
Editor, Samuel French.

Friday Afternoon

2:30—General Session.

Visual Education.

This session should prove to be one of the highlights of the Convention. It will be limited to the use of Motion Pictures in the speech classroom, with both explanation of technique and demonstration of results, including the showing of several films from high schools and colleges. Participants will include Josephine Allensworth (Humes High School, Memphis), Robert B. Capel (Hendrix College), Alma Johnson (Florida Southern College), and Orville C. Miller (Vanderbilt).

6:00—Association Dinner.

The Bob Jones College, Cleveland, Tennessee.

All registered delegates at the Convention are invited to be guests of Bob Jones College for dinner and a play. Our hosts are making great plans for us, and this evening should be a very delightful part of our Convention program. Cleveland is only thirty miles from Chattanooga, hence the problem of transportation should not be very great. However, all members with cars are requested to assist in providing transportation for others.

Saturday Morning

8:00—Executive Council Breakfast.

9:00—General Session—Business meeting.

Resolutions.

Election of Officers.

Place of 1941 Convention.

New Business.

10:30—Special Sessions.

A. Teacher Training.

This program will open with three very significant papers on both the training of speech teachers and the speech training of teachers presented by Charles A. McGlon (University of Florida), Annetta L. Wood (Louisiana Normal College), and J. H. Henning (Alabama College). Then we shall take up the question of what we can and should do about these problems, with ample opportunity of discussion from the floor.

B. Speech Correction.

There are several aspects of this program which should prove most interesting. Mainly, we shall be concerned with the problems of speech correction in the public school system. Most of the participants are from the secondary schools, including Fannie M. Davis (Public Schools, Clendenin, West Virginia), Roberta Moore (Miami Beach Public Schools, Florida), and Ruth C. Proctor (New Orleans, Public Schools). Miss Proctor is chairman of a committee appointed last year to make a survey of what our schools are doing about speech correction. She will present the report of her committee. In addition, we hope to arrange a demonstration of various techniques and corrective procedure.

ENTER THE TOURNAMENT AND CONGRESS

SELECTING PLAYS FOR A CHILDREN'S THEATRE

BY WINNIE MAE CRAWFORD

The selection of a suitable play is one of the first problems confronting an inexperienced director of a children's theatre. This is a more difficult task than many people realize because the number of plays with any merit whatever is limited; many are poorly written; and many contain elements not suitable to present to children.

Not only should the questions of cost of production, abilities of the acting group, adequacy of the stage equipment, and number of plays to be produced be studied, but the interests and ages of the potential audience should receive careful consideration. A clever production staff can do much towards solving the technical problems of production, but unless a director is very careful, he will find that he has chosen plays written for adults rather than for children, and, consequently, may wonder why his audiences become inattentive and unruly.

The only infallible test for a play is to submit it to a group of children. Children are the frankest critics in the world. They are totally unmoved by the glowing descriptions of the play in the publisher's catalogue! If the director will read the play to a few children about the age of the audience for which the play is intended, watching their response, a fairly accurate idea of audience reaction can be obtained. If the test group enjoys and understands the play, the audience will enjoy it even more because of the added elements of movement, color, scenery, and acting of the finished production.

A satisfactory test of the children's understanding can be obtained from listening to their oral reading of selected lines of the play and from a discussion. Do not be entirely certain the play is a wise choice merely because a child appears interested in the director's reading; he may be intrigued by the movement of the director's lips, by the facial expression, or perhaps by a favorite piece of jewelry!

Generalizations concerning children or their tastes are often misleading if not positively false; however, a few suggestions for analyzing play interests for children may prove helpful to a beginning director.

One element in plays which appeals to children of every age is action. The attention of the audience will wander unless the action is continuous. Although interested, children will become confused unless this continuous action centers around one main character or a closely related group of characters. Complicated sub-plots perplex children. Choose plays in which the action begins the instant the curtain rises, which develops in a unified pattern directly to the climax in a simple, straightforward way. The most incorrigible boy in town or the baby just three (whom the tired mother sends to the performance although only older children were invited) will likely be attentive if the play being presented has unified and continuous movement.

To test the action of a play, try to visualize it in terms of pantomime or the silent movies. If the action would be fairly clear with just a little added dialogue or a few sub-titles, the play, if well directed and acted, will undoubtedly hold the attention of the audience,—that is if the problems of the characters are of interest to children.

The choice of plays developing problems of vital concern to children is as important as choosing plays of action. If the inexperienced director does not carefully analyze and test the children's interest, he will likely choose plots which are more interesting to himself and other adults than to a child. A student reporter for a college paper recently evaluated the plot of the play, *Seven Little Rebels*, from the viewpoint of the movies' favorite theme,—“boy meets girl”—clearly demonstrating how easily the adult centered his interest on an adult slant in the play which was almost completely ignored by the children in the audience. Often children either ridicule or ignore the romantic theme in the plays presented for them on the legitimate stage.

A scene designer recently suggested that *The Ivory Door*, by A. A. Milne, would be a superior choice to some of the plays ordinarily found on recommended lists of plays for children. *The Ivory Door* is superior in many ways to the majority of these plays. It would be interesting to a scene designer; adult audiences have enjoyed it since its first presentation. Children would like the costumes, the setting, the story told to the little boy, and might follow some of the plot, but directors of children will agree that the real significance and meaning of the play would be completely missed by the majority of the children in the average audience. Satire is lost on children. Would it not be better to let children see this play when they are old enough to grasp the real meaning and to present to them plays which they are capable of appreciating?

So far this discussion has been somewhat negative in nature dealing only with what not to choose. *Mr Dooley, Jr.* is a play which has a viewpoint always acceptable to children. The desire to own a dog is common to all children. Unless a child lives in the country, he has probably encountered adult refusals to his requests to have a dog. The struggle which the children in *Mr. Dooley, Jr.* have to keep a dog is one which has familiar episodes, exciting, vital, and easily understood by every child in the audience. This play keeps the viewpoint of the child throughout.

A study of the characters found in the plays which have proved highly successful in children's theatres failed to establish absolute criteria for selecting plays. For every criterion a number of exceptions can be found in plays which have had marked success; nevertheless, a surprising number of plays frequently presented with satisfactory results had the following: (1) a child for the main character, (2) pets and animals for important characters, and (3) heroes and heroines of a stock type, and (4) real characters rather than symbolic ones.

Plays which have children for the main characters always seem to interest children unless the adult writer has forced these characters to do and say things which only an adult would do and say. Realistic plays such as *Mr. Dooley, Jr.*, *The Seven Little Rebels*, *Heidi*, *The Scotch Twins*, and *Alias Santa Claus* are good examples of plays in which the action centers around children. More fanciful plays having children for the main characters are: *Three Pills in a Bottle*, *Hilltop*, *Helga and the White Peacock*, *Aladdin*, *Little Black Sambo*, and *Snow White and the Seven Dwarfs*.

Although the director and the cast have headaches from trying to find and train a menagerie, animals do undoubtedly interest children. The parrot, the dogs, the cats, and the birds in the pet shop in *Mr. Dooley, Jr.* help to secure immediate interest, and little boys will remain after the final curtain to beg for possession of the little dog! In spite of the fact that a goat, several dogs, three cats, a parrot, several birds, a live duck, and other animals have appeared in our Children's Theatre of the Texas State College for Women, no major disaster has yet occurred. Sometimes the animals forget the principles of focus and ensemble playing when they unwittingly steal a scene, but nevertheless, animals in the cast do add an interest which vitally concerns children.

The characters which appeal to children at times appear obnoxiously obvious to adults. As in plot and dialogue, subtlety and com-

plexity confuse. Children understand and admire heroes who have a few outstanding admirable traits. They like heroes and heroines to be worthy of emulation and witches or villains to be thoroughly despicable and villainous! In addition they enjoy seeing the hero or heroine win and the villain receive his punishment on the stage. If adults become too critical of this type of play and character development, they should re-examine the plays which were extremely popular with audiences and which were presented by the greatest actors of the day not too many years ago in our adult American theatre.

Some writers for children are evidently fond of having characters such as Truth, Joy, Liberty, Justice, and Honesty run around stages in pink, green, blue, and lavender costumes. Personifications of the forces of nature are found flitting about in the same colors. Symbolism of this shallow type means little either to adults or children. The only possible benefit might be the exercise which the children have while running around the stage! There are a few excellent plays for children with characters which are symbolic. An outstanding example of a symbolic play is *The Blue Bird*. This play is enjoyed by older children because of the children and some of their adventures rather than because of the symbolism, however.

The dialogue of plays should also be carefully examined by the director. It must be simple enough to be easily understood by the group composing the audience. The meaning of a few unfamiliar words may become clear as the play progresses, but the audience will become restless unless the meaning of the dialogue is easily grasped. Subtlety and satire amuse only the adult portion of the audience. Humor which results from a play on words rather than from the action is usually lost on children no matter how skillfully read and pointed. Long speeches often have to be cut. Involved poetic lines frequently confuse children. Choose plays with simple, direct dialogue rather than ones with long witty, satirical, symbolical speeches.

A safe selection for an inexperienced director will be a good dramatization of a well-known folk or fairy tale or a book which is a recognized favorite of children. Since many plays for children are very weak in exposition, and since children dislike to listen to portions devoted to exposition, the audience's previously gained knowledge of the characters and situations will prove a tremendous asset to the cast and the director. Knowing the outcome of the play in no way diminishes the response of the children. In fact, often the audience seems more gripped by the familiar than by the new plot.

Another important factor to consider in choosing plays is the average age of the children in the audience. Again generalizations are seldom accurate. A junior high school group composed of children ordinarily thought sophisticated insisted on *The Three Pigs* and *The Three Bears* for class dramatizations. If it is at all possible, try to invite only the children for whom the play was written. The children who most frequently come to the children's theatre are roughly divided into two groups,—the intermediate grades and the junior high school. Announcements should be made only to the children desired in the audience. If it is impossible to limit your group, try to eliminate plays which will frighten the youngest group and ones which will bore the older one.

Since directors can find so much information in books on child psychology and story-telling, this discussion of age differences will be very brief. The children in the nursery school and the first grade like the realistic and familiar. They are often bewildered and frightened by the unfamiliar and the fantastic. Their original dramatizations of simple folk tales and every day situations are more wholesome and satisfying for them. Very disconcerting is the crying of a frightened youngster during a scene which is being enjoyed by the older group. If possible, persuade the parents to keep the tiny children at home.

Children from about seven to nine years of age still like the realistic, but they are also fascinated by the plays involving elves, fairies, giants, and the unusual. Dramatizations of fairy tales, such as *The Three Spinners*, meet success.

Many youngsters in the upper intermediate and even in the junior high school will enjoy the fairy tale type of production because of the movement, color, and the associations they have from previous knowledge, but the boys especially tend to prefer the heroic and the realistic adventure type of play. Girls will accept the fairy tale type longer than boys and will be less outspoken in their dislike of the fairy tale type. If you ask the average group of boys what type of story or play they like, their answer will be, almost without exception, "cowboy, Indian, and ghost." Find good plays dealing with these characters if you can! Robin Hood is a favorite; and, fortunately, plays dealing with his life are available.

As the children grow older, the element of idealism will appeal to them, but adventure such as found in *Treasure Island* and *The Scotch Twins* still wins many votes of approval.

Not only must the director consider the choice of one play, but the program for successive seasons is important. Since in most theatres the audience will include different ages and interests, it is wise to choose a variety of plays,—some realistic, some fanciful, without repeating types and plots too frequently. Choose plays with wide appeal to all ages involved, remembering that the older boys demand a different type of play. The very first play can wisely be chosen from a familiar story because its title will do more to advertise your season than many announcements, articles, and posters. When you despair of finding a good play, you will probably find that your former audience has advanced to high school and no longer depends on the children's theatre for its entertainment; therefore, you can repeat a few plays that proved to be wise choices. It is also encouraging to find that more good plays are being published each year.

To conclude: when you choose your plays for your children's theatre, analyze your audience, its changing interests and tastes due to age differences; choose plays with strong plot interest, with situations vitally interesting to children, avoiding the adult viewpoint; select plays which have for characters children, pets, animals, and ideal heroes and heroines involved in problems familiar to children, and ending as justice demands; examine the dialogue for simplicity and clarity; avoid the adult slant, satire, sophistication, and involved symbolism; include a few dramatizations based on familiar literature; plan the program for several seasons; if in doubt, let a selected representative group of children be the final judges!

The plays included in the following list do not necessarily meet all the criteria listed for judging plays, but all of them have been presented to audiences of children with satisfactory results.

ADULT CASTS:

Gregory, Lady. *Three Wonder Plays*. New York: G. P. Putman's Sons. "The Dragon." (Royalty payable to Samuel French.)

Riley, Alice C. D. *Ten Minutes By the Clock*. New York: Doubleday, Doran. "Ten Minutes By the Clock."

CASTS COMPRISED OF BOTH CHILDREN AND ADULTS:

Baker, George P. *Plays of the 47 Workshop*. New York: Brentano's "Three Pills in a Bottle" by Field. (Also used with eighth grade.)

Chorpenning, Charlotte. *The Emperor's New Clothes*. New York: Samuel French. Royalty \$15.00.

Chorpenning, Charlotte. *The Indian Captive*. South Hills, Charleston, West Virginia: Children's Theatre Press. Royalty \$15.00.

Frank, Florence Kiper. *Three Plays for a Children's Theatre*. New York: Harold Vinal. "The Three Spinners."

Franken, Rose and Lewin, Jane. *Mr. Dooley Jr.* New York: Samuel French. Royalty \$15.00.

Garnett, Louise Ayres. *Three to Make Ready*. New York: George H. Doran. "Hilltop." (Also used with seventh grade, eighth grade.) Royalty \$5.00.

Gates, Eleanor. *The Poor Little Rich Girl*. New York: Samuel French. Mackay, Constance D'Arcy. *The Silver Thread and Other Folk Plays*. New York: Henry Holt and Co. "The Silver Thread."

Meigs, Cornelia. *Helga and the White Peacock*. New York: Macmillan Co.

Miller, Lucille. *Heidi*. South Hills, Charleston, West Virginia: Children's Theatre Press. Royalty \$15.00.

Moses, Montrose. *Another Treasury of Plays for Children*. Boston: Little, Brown & Co. "Treasure Island" by J. E. Goodman. "The Racketty-Packetty House" by Frances H. Burnett.

Moses, Montrose. *Ring Up the Curtain*. Boston: Little, Brown & Co. "Aladdin" by Theodora Du Bois. Royalty \$20.00.

Perkins, Eleanor Ellis. *The Scotch Twins*. New York: Samuel French. Royalty \$10.00.

CASTS COMPRISED OF CHILDREN ONLY:

Dean, Alexander. *Seven to Seventeen*. New York: Samuel French. "The 'Nitiated'" by Conkle. "Mrs. Magician's Mistake" by Dixon (used with the eighth grade).

Fyleman, Rose. *Eight Little Plays for Children*. New York: G. H. Doran Co. "The Weather Clerk" (used with sixth grade), and "Cabbages and Kings" (used with sixth grade).

Fyleman, Rose. *Seven Little Plays for Children*. London: Methuen & Co. "Mother Goose's Party" (used with fourth and fifth grades).

Garnett, Louise Ayres. *Three to Make Ready*. New York: George H. Doran Co. "The Pig Prince" (used in junior high school).

Haney, Germaine. *Practical Plays for Junior High Schools*. Minneapolis, Minnesota: Northwestern Press. "Blue Plate Special." "Isn't It the Truth?" (used in junior high school).

Jagendorf, M. *Pantomimes for a Children's Theatre*. "Dick Whittington" (used with seventh grade).

Jagendorf, M. *Fairyland and Footlights*. New York: Brentano's. "King "King Groog and His Grouch" (used with the fourth and fifth grades), and "In King Lugdub's Forest" (used with fourth and fifth grades). Royalty \$5.00.

Jagendorf, M. *The Nine Short Plays*. New York: The Macmillan Co. "The Clown of Doodle Doo" (used with fifth, sixth, and seventh grades). Royalty \$5.00.

Jagendorf, M. *One-Act Plays for Young Folks*. New York: Brentano's. "Five Ghosts" by Wright (used with seventh grade), "The Password" by Crew, and "In the Kitchen of the King" by Lawler (used with the sixth grade).

Kinyon, Grace V. *Merry Comedies for Junior High School*. Northwestern Press. "The Clock Strikes" (used with eighth grade).

Original dramatization. "Snow White and the Seven Dwarfs" (used with the fifth, sixth, seventh, and eighth grades).

Moses, Montrose. *Ring Up the Curtain*. Boston: Little, Brown & Co. "Little Black Sambo" by Kaufman (used with the fourth, fifth, and sixth grades).

Moses, Montrose. *A Treasury of Plays for Children*. Boston: Little, Brown & Co. "The Silver Thread" by Mackay, and "Six Who Pass While the Lentils Boil" (used with the seventh and eighth grades).

Morse, Katherine. *Goldtree and Silvertree*. New York: Macmillan Co. "Goldtree and Silvertree." "The Proud Princess." "The Pudding Pan." (Used by third, fourth, and fifth grades).

Thomas, Charles Swain. *The Atlantic Book of Junior Plays*. Boston: Little, Brown & Co. "The Dyspeptic Ogre" by Percival Wilde, and "The Fifteenth Candle" by Field (used with eighth, ninth, tenth, and eleventh grades).

Walker, Stuart. *Portmanteau Plays*. Cincinnati: Stewart & Kidd Co. "Nevertheless" (used with eighth grade), and "The Six Who Pass While the Lentils Boil."

Webber, James Plaisted and Webster, Hanson Hart. *Short Plays for Young People*. New York: Houghton Mifflin Co. "The Stolen Prince" by Totheroh (used with eighth grade). Royalty \$5.00.

Wilde, Percival. *Alias Santa Claus*. New York: D. Appleton & Co. (Used with eighth grade).

DON'T FORGET OUR CONVENTION! BE THERE!

STEPHEN PRICE: THE AMERICAN THEATRE'S FIRST COMMERCIAL MANAGER

BY MONROE LIPPMAN

In one sense, the professional theatre in America has been commercialized from the beginning; that is, in the absence of subvention, the theatre has necessarily been administered with a view of making money, both for support and for profit. Thus, all theatrical managers necessarily have been "commercial" managers. However, in the early years of the American theatre, the great majority of managers devoted themselves to the theatrical profession chiefly because they loved the theatre and were deeply interested in its art. Making money, although a necessity, was a secondary concern to most of them.

The notable exception to this rule was Stephen Price. He was the first American theatre manager who can accurately be described as a commercial manager, in the commonly accepted use of the term, because he was the first who was actuated primarily by the profit motive, and the first whose career was chiefly, if not entirely, devoted to the business aspects of the theatre. In contrast to his predecessors, Price considered the art of the theatre important only in proportion to its box-office appeal.

Price's first managerial connection with the American theatre came during the season of 1808-09. This was a most propitious time, for the various companies in the new country had struggled with the problem of finances, none to successfully, for more than fifty years. The original American Company, which came to this country from England in 1752,¹ was not a great financial success, despite the fact that it had very little competition. Even under the management, at different times, of such historically significant theatrical figures as Lewis Hallam, John Hodgkinson and William Dunlap (among others), and despite the fact that it was always the recognized leader among resident companies in this country, the American Company's record was one of consecutive failures, until the advent of Stephen Price.

1. Although the original American Company was not the first group of professional performers in this country, it was the first professional company concerning which we have any appreciable amount of information.

In April, 1806, the American Company came under the management of the prominent and popular actor, Thomas A. Cooper. Cooper was perhaps a greater artist than his many managerial predecessors, but he was no more successful in handling the business and finances of the theatre. Consequently, he welcomed the opportunity to sell an interest in the management of the American Company to Price, two seasons later.

In a way, it was an ideal partnership. Cooper was primarily interested in the art of the theatre and to him was entrusted the staging of plays. Price, on the other hand, was almost completely interested in the business of the theatre, and concentrated all his talents in that direction. He was not long in evincing his shrewdness in theatrical speculation. Certain it is that he placed the theatre on a much firmer financial basis than it had enjoyed previously.

To Price, the theater was an institution for making money. His campaign for business success was based on two objectives, in both of which he succeeded. The first was to give the public what it wanted; the second was to gain a managerial monopoly on the actors most in demand. In achieving the first of these objectives, Price reasoned that the American theatre-going public, tired of seeing the same actors in play after play, would pay to see outstanding British stars. Because he had at one time been manager of Drury Lane in London, he was in a position to induce British stars to come to America, and to him goes the credit for bringing the first really great stars of the English stage to this country. In so doing, he also achieved his second objective, for before bringing a British star to America, he obtained a contract giving him complete control over the actor's professional activities.

The first great British star to appear in this country was George Frederick Cooke, who was brought here by Price in 1810. After Cooke had met with great success in his New York appearances, Price took him on tour. The road trip opened in Boston on January 3, 1811, and during his Boston visit Cooke played fourteen performances to large houses. According to Clapp,² the receipts for individual performances varied from \$614.12 to \$1115.25, with the total receipts for his Boston appearances amounting to \$11,730.84. Of this amount,

2. William W. Clapp, Jr., *A Record of the Boston Stage*, James Munroe & Co., Boston and Cambridge, 1853, pp. 124-5.

Price, as Cooke's manager, got \$3640.68, and Cooke was paid a salary. Clapp fails to state how much the salary was and how much the local manager's share was, but Coad and Mims³ record that Cooke's salary amounted to only \$125.00 a week, plus twenty-five cents a mile for travelling expenses, and one benefit performance. Clapp reports⁴ that the receipts for this benefit were \$1008.12½. Thus, for the fourteen performances in Boston, Cooke received a total of 1258.12½, as compared with \$3640.68 for Price. Such figures speak eloquently for Price's managerial shrewdness.

From Boston, Price took Cooke to Philadelphia, where he played a sixteen-night engagement with even greater success than he enjoyed in Boston. William Dunlap tells us⁵ that the total Philadelphia receipts were \$17,360.32. Dunlap doesn't state how the receipts were divided but Coad and Mims⁶ record that Cooke received the same salary he got in Boston, and it may fairly be assumed that Price got a proportionate share.

That such astuteness should go unrewarded was unlikely. In September, 1816, just eight years after he had become a partner in the management of the American Company, Price took over the complete management of the company. He was enjoying increasingly greater success, mostly by the simple expedient of cornering the market on stars—an expedient which even more firmly established his company as the most important in the country.

His management of Cooke having proved so lucrative, Price grasped the first opportunity to repeat this success. In 1820 he brought Edmund Kean to this country, at a salary reported by Odell⁷ to be fifty pounds a week for the New York season. In addition to the New York season, Kean was to play fourteen nights in Philadelphia, where the net receipts for twelve of the performances were to be divided equally between Kean and Price, while the gross receipts for the other two performances were to be similarly divided.⁸ Kean was

3. Oral S. Coad and Edwin Mims, Jr., *The American Stage*, vol. 14 of *The Pageant of America*, Yale University Press, New Haven, 1929, p. 70.

4. *Op. cit.*, p. 124.

5. *Memoirs of George Fred. Cooke*, Henry Colburn, London, 1813, 2:286-7.

6. *Loc. cit.*

7. George C. D. Odell, *Annals of the New York Stage*, Columbia University Press, New York, 1927, 2:582.

8. Quoted from Kean's diary in *Annals of the New York Stage*, 2:582.

the attraction, but Price shared the profits equally, for as had been true in the case of Cooke, theatrical managers in various cities could secure Kean's services only by arrangement with Price. His complete control of such stars made Price our first theatrical monopolist.

Let it not be assumed, however, that Price maintained his monopoly without considerable complaint from other figures of the theatre. Ireland described him as "honorable in his dealings,"⁹ but there were those who violently disagreed with this description. In 1813 a group of actors became thoroughly dissatisfied with Price's monopoly and his control over other managers, and formed a Theatrical Commonwealth in protest. The disgruntled actors formed this organization for the purpose of producing plays without the assistance or interference of a manager. Their revolt did not last long; the Commonwealth closed in August, 1814, after the death of one of its leading figures, and immediately Price reestablished his monopolistic control of the leading players by hiring the best actors of the erstwhile rival company.

Again in 1817 Price was accused of using dishonorable methods, this time by a British actor named Betterton. This was not the great Thomas Betterton, but an actor of less repute, a man whose real name was Butterton, but who for obvious reasons had taken the name of his more illustrious predecessor. Betterton sued Price for breach of contract, and advertised the breach as follows:

Mr. B. was induced to visit this country by an offer made him in London, by the manager of this Theatre [Price] . . . who has deceived him and broke through every part of the agreement made between them.¹⁰

Despite these occasional protests, Price maintained his position as the leading commercial manager in the American theatre up to the time of his death in 1840. His monopolistic policies and his managerial shrewdness made him one of the principal factors in causing the death of the resident stock company system. Up to the time of his advent in theatrical affairs the resident stock company system was

9. Joseph N. Ireland, *Records of the New York Stage from 1750 to 1860*, T. H. Morrell, New York, 1866, 2:251.

10. From the *Columbian*, May 9, 1817, quoted in *Annals of the New York Stage*, 2:488.

the prevailing one in this country. Companies established themselves usually in a single city, producing a repertory of plays with the same actors. When audiences showed a desire to see star performers, Price satisfied that desire by bringing Cooke and Kean to America, and in so doing he introduced the visiting star system, which found great popularity with audiences. As a consequence, after having enjoyed the privilege of seeing the eminent stars, audiences became dissatisfied with continuous performances by the same company. The inevitable result was the end of resident stock companies such as the old American Company and its contemporaries, and the substitution for them of the visiting star system. The transformation did not occur suddenly, but unquestionably it began with Price's importation of George Frederick Cooke.

Price's managerial career, then, is marked by four outstanding achievements. First, he was our first successful commercial manager; second, he was the first manager to bring the great stars of a foreign stage to America; third, he was our first great theatrical speculator and our first monopolist; and finally, he was a prime factor in causing the eventual death of the resident stock company system.

**YOUR OFFICERS AND ALL OF YOUR OTHER FRIENDS
WILL BE LOOKING FOR YOU AT CHATTANOOGA.
DO NOT DISAPPOINT THEM!**

NATIONAL THEATRE CONFERENCE ROYALTY PROJECT*

BY BARCLAY S. LEATHEM

How can we raise the standards of play productions in the educational theatre? To begin with, we can select better plays for production. For years this has been a stumbling block for college and high school theatre directors because better plays command higher royalties. To overcome this initial obstacle the National Theatre Conference has established the Royalty Project. The primary object of this service is to make plays of recognized quality available to all amateur producers.

The special terms of the Royalty Project are listed below. They were made possible by the cooperation of 4,342 high school, college and community theatre directors who have authorized the National Theatre Conference to negotiate for them with the Dramatists Play Service and with Samuel French. This is a mass purchase plan. It is not a basic reduction in royalty fees available to all groups. No organization acting alone is entitled to the benefits that result from cooperation if that organization fails to take advantage of the opportunity to cooperate. This opportunity to cooperate is available to all amateur theatre producers in the United States who apply to the National Theatre Conference.

Of the plays listed below many are intended primarily for high schools. They were selected with the cooperation of the Secondary School Committee of the American Educational Theatre Association.

Other plays were taken from lists sent to the Conference by college and community theatre directors and are therefore recommended primarily for production by these groups.

* The National Theatre Conference is an organization of fifty outstanding college and community theatre directors. Conference services are designed to benefit the non-commercial theatre and are financed by the Rockefeller Foundation. The central office is located at Western Reserve University, Cleveland, Ohio.

Through the cooperation of the Dramatists Play Service the following terms are available beginning September 1, 1939, to all who use the National Theatre Conference service:

DAUGHTERS OF ATREUS.....	Royalty reduced from \$25.00 to \$20.00
EXCURSION	Royalty reduced from \$35.00 to \$25.00
FIRST LADY	Royalty reduced from \$50.00 to \$35.00
HIGH TOR	Subsequent performances at \$25.00 each Royalty reduced from \$50.00 to \$35.00
IT CAN'T HAPPEN HERE.....	Subsequent performances at \$25.00 each Royalty reduced from \$25.00 to \$20.00
ROMANCES BY EMMA.....	Royalty reduced from \$15.00 to \$10.00
SEVEN SISTERS.....	Royalty reduced from \$25.00 to \$20.00
THE STAR WAGON.....	Royalty reduced from \$50.00 to \$35.00
WINTERSET	Subsequent performances at \$25.00 each Royalty reduced from \$25.00 to \$20.00
YELLOW JACK	Royalty reduced from \$35.00 to \$25.00

Through the cooperation of Samuel French a twenty-five per cent reduction in royalty is immediately available to all who use the National Theatre Conference service in producing the following plays:

COCK ROBIN	Royalty reduced from \$50.00 to \$37.50
GRUMPY	Royalty reduced from \$25.00 to \$18.75
LILIES OF THE FIELD.....	Royalty reduced from \$25.00 to \$18.75
ONCE THERE WAS A PRINCESS.....	Royalty reduced from \$25.00 to \$18.75
PENROD	Royalty reduced from \$25.00 to \$18.75

Samuel French offers a ten per cent reduction on the following:

AH WILDERNESS	Royalty reduced from \$50.00 to \$45.00
BLACK FLAMINGO	Subsequent performances at \$25.00 each Royalty reduced from \$25.00 to \$22.50
HOLIDAY	Royalty reduced from \$50.00 to \$45.00
I'LL LEAVE IT TO YOU.....	Subsequent performances at \$25.00 each Royalty reduced from \$25.00 to \$22.50
MERELY MARY ANN.....	Royalty reduced from \$25.00 to \$22.50
MERTON OF THE MOVIES.....	Royalty reduced from \$25.00 to \$22.50
ROMANTIC AGE	Royalty reduced from \$50.00 to \$45.00
SO THIS IS LONDON.....	Subsequent performances at \$25.00 each Royalty reduced from \$25.00 to \$22.50
TOVARICH	Royalty reduced from \$35.00 to \$31.50
TWEEDLES	Subsequent performances at \$25.00 each Royalty reduced from \$25.00 to \$22.50

In addition, both companies make a special offer applying exclusively to schools that have never produced a royalty play, or have not produced a royalty play in five years.

Samuel French will allow such schools to give YOURS TRULY WILLY and THE LEAVENWORTH CASE for \$7.50 a performance.

The Dramatists Play Service offers BUTTON BUTTON and GALAHAD JONES at \$5.00 a performance and IF I WAS RICH for \$10.00 a performance.

Explanations and Conditions

1. The advantages of the Royalty Project are available to every high school, college, and community theatre that complies with the conditions hereinafter stated.

2. Each organization must apply to the National Theatre Conference for each play listed and be certified by them to Samuel French or to the Dramatists Play Service.

3. When applying for *initial certification* each organization must pay the National Theatre Conference a service charge of one dollar for the period beginning September 1, 1939 and ending August 31, 1940. There is no charge for additional certifications during this period.

4. *Reductions will be in addition to any adjustments in royalty to which a group might be entitled because of limited seating capacity or numerous performances.* For quotations covering these special circumstances please make direct application well in advance to Dramatists Play Service or to Samuel French and send dated copies of correspondence to the National Theatre Conference.

5. *Special reductions will apply only to organizations using the National Theatre Conference service and certified by the Conference to the cooperating companies.*

6. *Special reductions will apply only to the plays listed.*

7. All royalties for Samuel French plays must be paid direct to Samuel French and all royalties for the Dramatists Play Service direct to the Dramatists Play Service. Reductions will be granted by these publishers only to organizations in good business standing.

8. *The dollar fee is an annual service charge, not a membership fee.* On request the National Theatre Conference will refund the dollar certification charge to any organization that does not receive a reduction in royalty on at least one of the plays listed.

9. Copies of each play are available in limited number through the National Theatre Conference office. They may be borrowed for one week for reading purposes only upon payment of the dollar fee and mailing costs.

10. Requests for certification should reach the National Theatre Conference office *at least one month before the opening performance* of the play for which certification is requested.

11. In accordance with their established practice publishers reserve the right to cancel any reduction in fee should payment be made later than five days before the opening performance.

12. Please apply to the National Theatre Conference for any explanation or information not given under these Explanations and Conditions.

The essence of the plan in this its first stage is that the National Theatre Conference by recommending certain plays will create thereby a market for them and that this advertising will increase the total of productions sufficiently to assure the owner adequate gross income despite the reduction in royalty fees for each performance. By this arrangement the Royalty Project is able to achieve its major purpose. It brings a better type of play to the attention of thousands of directors, who, because of the low royalty, can afford to produce it.

Progress in any venture of this kind is necessarily slow. It is encouraging to note that from September, 1939, to February, 1940, seventy-three organizations have given plays under the plan whereas during a corresponding period last year there were only twenty-one. It is also true that there is an indirect benefit that cannot be measured by statistics. Many directors are influenced to give the plays recommended by the National Theatre Conference even though they do not ask to be certified for a reduction in royalty.

This leads naturally to a consideration of the principal criticisms of the Project as now administered. Directors object to the requirement that applications must be made at least one month before the date of performance. Many write in just before the play is to open and explain that they intended to apply but delayed mailing the letter. Others explain that they had just heard about the National Theatre Conference Royalty Project. The one-month requirement was established at the request of the publishers. They are willing to give a reduction to a group that selected the play because of the direct influence of the National Theatre Conference plan. They do not approve requests for bargain rates from organizations that received notice of the plan after their decision to give the play had already been made.

The most serious criticism concerns failure to include the new plays that everyone wants to give. Precisely because everyone wants to give them is the reason the Royalty Project cannot bargain for them successfully. Theatre directors are individualists by temperament, congenitally opposed to regimented cooperation. They also have responsibilities to trustees and staff. They must try to make their theatres self-supporting. The easiest way is to produce the plays the people want when they want them. Usually they want popular New York successes during or soon after the Broadway run. It is folly to expect these directors to agree to delay production of a hit in order

to permit the National Theatre Conference to bring pressure upon an owner to market a play at a lower royalty.

Several directors have urged the Royalty Project to bargain collectively for new releases by guaranteeing a certain number of productions in exchange for reduced royalty fees. To do this it would be necessary to collect the fees in advance. Statements of intention are not reliable. Last year 79 organizations said they were interested in producing *It Can't Happen Here*. Only seven productions were actually scheduled. Few theatres would be willing to place royalty fees for a given play on deposit with the National Theatre Conference a year in advance and agree to forfeit the money if the play in question was not given within the period stipulated.

In conclusion, one fact is evident, namely that concomitant with increased support of the Royalty Project is increased bargaining power for greater royalty reduction and additional plays. It is not enough for groups to loudly applaud and enthuse over the plan. What is needed is tangible evidence of support, more actual productions of the plays listed accompanied by application to the National Theatre Conference for royalty reduction. The essence of the plan is cooperation. Through active participation you can help others by helping yourself.

**BRING YOUR IDEAS TO CHATTANOOGA AND
SHARE THEM WITH OTHERS.**

EDITORIAL

This issue of the Southern Speech Bulletin completes the first year of service of your present editor. Thanks and appreciation are extended to his staff and members of the Association who have cooperated with him this year. Every comment and suggestion, whether adverse or favorable, has been gratefully received. The past is behind us and we look to the future for development and growth.

The Eleventh Annual Convention of the Southern Association is almost upon us. Here we will all have the opportunity of personal contact with each other and with those who have been chosen to lead us in our discussion and thought. Let us make this the biggest, best and most profitable to us personally of any convention in the history of our organization!

Your editor especially wishes you to discuss with each other and with him the past issues of the bulletin. Have you liked having each issue devoted to one subject? Are there new departments which would be valuable if they appeared in each issue? What type of news and notes do you read and desire? Are the articles sufficiently practical? Do you desire brief reports of current research which might influence teaching methods, furnish background material for teaching or correct mistaken ideas; or should such reports be left to the Quarterly Journal of Speech?

It is the hope of your editor that we may come together at Chattanooga, united by a common desire to benefit personally and to share with others the results of our experience. Our convention will mean to you just what you make it mean.

BOOK REVIEWS

By LEROY LEWIS

THE PSYCHOLOGY OF MAKING LIFE INTERESTING. By Wendell White. New York: The Macmillan Co., 1939; pp. 215. \$2.50.

Too many of the modern books of applied psychology are done by ungrounded popularizers who take a second-hand version of what they have heard are psychological principles, then by over-simplification proceed to a still greater distortion. This book is a good contrast to that cheap variety. A capable professor of psychology takes the sound, basic principles of psychology, makes a scientific application to life, and then translates the process and results into non-technical language the average person can understand. Professor White asks the question, "What makes life interesting?" He boils the answer down to one word, "variety," then builds it back up through twenty-five chapters. Part I shows the use of variety in *Dealing with People in Life Situations in General*; Part II with *Preventing Unwholesome Behavior due to Tedium*; and Part III with *Furthering Mental Health*. The whole of Part I forms an excellent and unusual source of reference material for the speech student that should shake him out of any lethargy or carelessness concerning dullness and monotony in his voice, manner or subject matter. The very first chapter, *Expressing Varied Thoughts and Attitudes*, gives hints on conversing intelligently and telling stories that students will be glad to find. The remaining chapters in this division, which are just as stimulating and practical, are *Expressing Thoughts in Varied Ways*, *Arousing Curiosity*, *Keeping Up Suspense*, *Giving Surprise*, *Varying the Voice and Play of Features*, and *Varying the Doing of Things of Every Kind*. Turning to the negative side in Part II, Dr. White shows the causes and types of behavior due to lack of variety. Then in the last part he outlines many practical methods for bringing variety into life and thereby furthering mental health. I like his insistence that variety is not just perpetual change, and that Man does not desire it independently of other values,—that intrinsic worth must be considered.

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JO'S BOYS. A Comedy in Three Acts. Adapted from Louisa May Alcott's story of the same name by Alma Johnson. Evanston, Illinois: Row, Peterson and Co., 1940. \$0.75.

The meager number of really good plays for high schools is enlarged by one with the publication in dramatic form of this sequel to *LITTLE WOMEN*. Alma Johnson's adaptation brings the play well within the high school production abilities and facilities without doing any injustice to the story, character, period or spirit of the book. Although the story is woven about the lives and problems of Jo's boys—her own and those she has taken under her wing—there is no preponderance of male characters to create a casting problem, and there is only one setting. Stage setting, furnishings, and directions, costumes, and properties are well described and illustrated in the main text and in the appendix.

The royalty plan is a reasonable and workable one, 15 per cent of gross receipts with a maximum of twenty-five dollars, but no minimum. This play is a simple, sincere, charming contrast to the sophisticated modern comedy, and one which high schools should, and no doubt will, snap up immediately.

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HOW TO OVERCOME STAMMERING. By Mabel Farrington Clifford. New York: Prentice-Hall, Inc., 1940; pp. 169. \$2.25.

Mrs. Gifford re-emphasizes the basic philosophy of her CORRECTION OF NERVOUS SPEECH DISORDERS, describing the methods used in the California public schools,—that the essential cause of all such disorders lies in emotional maladjustment. In this book she confines herself to stammering (stuttering), enlarges the discussion, and provides an even more clearly and definitely outlined procedure for teachers. She begins by showing the student that his problem is not primarily physical—there is nothing wrong with his physical apparatus—but psychic—mental and emotional. Therefore, she starts a program of mental and emotional re-education immediately, along with instruction in a new way to use the physical organs. The basis of the latter is the "sigh principle" and the "fluency pattern." Her procedure, which makes use of distraction and suggestion techniques, is to make these six points an integral part of the speech habits: the still feeling, body relaxation, breathy outpouring, very passive mouth action, short phrases, and pause between phrases. She also stresses silent recall and visualization. The remainder of the book is given over to a chapter on Personality Readjustment which includes such topics as facing the issue, self-confidence, perseverance, auto-suggestion and psychophysical control, and a chapter on Discovering Your Inner Self which uses such techniques as autobiography and free association. The two appendixes give an excellent and useful summary of the program, as well as exercises, and supplementary material for practice. The procedure is so clearly outlined that the classroom teacher herself may apply it.

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ONE-ACT PLAYS FOR STAGE AND STUDY, Ninth Series. Preface by Garrett H. Leverton. New York: Samuel French, 1939; pp. 497. \$3.00.

In the current barrage of one-act play collections, resulting from the recent display of interest in short plays by school and little theatres and even Broadway, ONE-ACT PLAYS FOR STAGE AND STUDY can be looked upon with pride for its Ninth Series and its enviable reputation as a standard among collections. Garrett Leverton writes the preface for this series which contains twenty-four plays by American, English, Welsh and Chinese authors. The first plays of young writers, which appear side by side with those of such well-known playwrights as Paul Green, Arthur Hopkins and Alfred Kreymborg, stand up exceedingly well in comparison. The volume as a whole is high in standard and should stimulate interest and experimentation in the little theatres of the nation. Amateurs may produce any of the plays for a five-dollar royalty charge for each performance.

PRINCIPLES AND TYPES OF SPEECH. Revised. By Alan H. Monroe. New York: Scott, Foreman and Co., 1939; pp. 546. \$2.25.

A good book in the public speaking field is made much better by a revision which includes an expansion and rearrangement of the fundamentals of delivery; an increased number of practical exercises, especially in the chapters on fundamentals; a new picture section previewing the material to follow; two new chapters, Adapting Speech to Radio and Outlining the Discussion Plan; a re-writing and enlarging of the chapter on outlining; and the substitution of fresh models for the dated sample speeches. The rest of the book remains virtually unchanged except for being brought up to date. The thesis of the first edition,—that the purpose of speech is to communicate and that its effectiveness may be judged by the reaction of the audience,—is still the basic philosophy of the book. In his earlier edition Professor Monroe was so interested in putting across this functional philosophy that he plunged right into audience analysis and speech composition. His addition at the beginning of four chapters on the fundamentals of delivery remedies the one big defect of the earlier book for use with beginners. Classes that have had a "Fundamentals" course may begin with Chapter Five for a study of the specific problems of speech preparation.

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STAGE FRIGHT AND WHAT TO DO ABOUT IT. By Dwight Everett Watkins and Harrison M. Karr. Illustrations by Zadie Harvey. Boston: Expression Company, 1940; pp. 110. \$1.50.

This small handbook well illustrates the difference between the popularized version of a subject done by uninformed writers who want to make money or jump on the bandwagon of some new fad, and the popular version done by capable, thoroughly-grounded men who want to put an important idea within the grasp of the layman. Though it is brief, STAGE FRIGHT covers the ground adequately for the average person; though it does not parade long lists of scientific and psychological laws and principles, it is based on these sound laws and principles; and though it is light, breezy and clever, it is not inaccurate, sketchy or over-done. The symptoms, the causes, and finally the remedies of stage fright are each treated separately. The amusing and pertinent Zadie Harvey sketches on almost every other page and the photographs do more for pointing up the facts and driving them home than any number of pages of the usual academic discussion could do. The little book will be as popular with the teacher who wants to illustrate and liven up the scientific and psychological study of stage fright as it will be with the layman who wants an easily readable, understandable and practical study of this great human hazard.

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THE CHANGING WORLD IN PLAYS AND THEATRE. By Anita Block. Boston: Little, Brown and Co., 1939; pp. 449. \$2.75.

Although Mrs. Block, play reader for the Theatre Guild, dramatic critic and lecturer, doesn't "pull any punches" in her criticism of both theatre and

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audience, she is so stimulating and challenging that a responsive reader is inclined to join her crusade for a vital theatre that deals with matters essential in life. In her introductory chapter Mrs. Block contrasts the modern shallow, glamorous *theatre-consciousness* with real *play-consciousness*, discusses the "vital" theatre, entertainment, and the well-balanced theatre, and distinguishes between "modern" and "contemporary" dramatists. Next she goes into the modern foundations of contemporary drama, then spends the rest of her time on various problems in contemporary drama: The Individual in Conflict with Changing Sexual Standards, The Conflict within the Individual, The Social Conflict, The Social Conflict in American Drama of the "Left," Plays Against War, and Contemporary Drama of a New Social Order: Plays of Soviet Russia. In her Conclusions in a Changing World Mrs. Block contrasts the admirable record of the play with the lagging one of the theatre and audience. To her mind, "show business" is the sinister obstacle in the commercial theatre; and the fear of economic disaster making people want to escape into a make-believe world is what has made the American audience mentally atrophied. While a number of other critics of the modern theatre base their hope for a better future on the little theatre, she considers it "for the most part timid and vacuous, dedicated to stage-carpentry as a noble end in itself." She believes the greatest hope does not lie in the non-commercial theatre, but in the Federal Theatre, "which in a few short years has made itself the theatre of the American people, and which, when its function as a relief measure is ended, must be continued by the Government as one of its cultural and educational functions."

NEWS AND NOTES

By LOUISE SAWYER

Dr. James Watt Raine has retired as head of the department of Language and Literature at Berea College. He is succeeded by Miss May B. Smith, as head of the department, and Dr. Earl W. Blank as director of the Berea College Dramatic Club. Dr. Blank is assisted by Professor H. B. Gough and Arthur Hackett. William Seay, an Upper Division student, is assistant director of the one-act play program.

Dr. Raine devotes three afternoons a week teaching dramatics in Eastern State Teachers College, Richmond, Kentucky, assisting Miss Pearl Buchanan, director of the department.

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Mr. Elton Abernathy, Louisiana Polytechnical Institute, has a leave of absence this semester and is studying at Iowa University. Mr. Hayes A. Newby, University of Iowa, is taking his place.

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Louisiana Polytechnical Institute is building a Fine Arts Building with a wing each for Speech and Music. The Speech wing will have in it a laboratory theatre.

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The members of the Georgia Association of Teachers of Speech were the guests of the Savannah Playhouse, during their annual meeting in that city. A special demonstration of stage lighting was given by the Playhouse Electrical Staff, which is acknowledged one of the finest in the south.

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Dr. C. L. Shaver presented "The Comedy of Errors" at L. S. U. with the unique casting of two pairs of twins for the Dromios and the Antiphaluses.

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Dr. C. M. Wise is completing the manuscript of a text in Phonetics with the co-authorship of Dr. C. K. Thomas of Cornell. Harpers will publish the book soon.

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The University of Florida "Eastern Debate Trip" will include two debates with Canadian schools, McGill and Laval Universities. The trip goes up through New York City and Vermont and returns through Maine, with a total of eleven debates. The Mid-West trip includes the Invitational Tournament at the University of Iowa. University of Florida will also enter the S. A. T. S. tournament and the Grand Eastern.

Besides these activities there is a Florida trip with a program of several Home Debates. Different men are used on all these various assignments.

A practice tournament was held at the University, February 10, for all Florida schools using debaters at the General College level.

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PLAYS PRODUCED BY S. A. T. S. MEMBERS

Converse College—Spartanburg, South Carolina.

Hazel Abbott, director.

"The Merchant of Yonkers," "Our Town," Thornton Wilder.

"Daughters of Atreus," Robert Turney.

"Dido and Aeneas" (opera); "Jonah and the Whale," James Bridie.

Georgia State College for Women—Milledgeville, Georgia.

Edna West, director.

"You Can't Take It With You," Hart and Kaufman.

"Cradle Song," Sierra.

Brenau College—Gainesville, Georgia.

Lois Gregg Secor and Mrs. LaFleur, directors.

"As Husbands Go," Rachel Crothers.

"What Every Woman Knows," James M. Barrie.

"The Tempest," Shakespeare.

Talladega College Little Theater—Talladega, Alabama.

Program of One-Act Plays: "With the Help of Pierretti," John D. Shaver; "A Hospitable Fancy," Manta S. Graham; "Table D'Hotes and A La Cartes," John Kirkpatrick; "The Echo," E. Clayton McCarty; "Civilized," Kathryn Kaufman; "Remember the Dawn," Blanford Jennings; "All Were Invited," Gilbert E. Nevins; "The Tempest," Shakespeare.

Savannah Playhouse—Savannah, Georgia.

Stacey Keach, director.

"Paths of Glory," Sidney Howard.

Teachers College—Statesboro, Georgia.

Mamie Jones, director.

"Three Cornered Moon," Gertrude Tonkonogy.

"Death Takes a Holiday," Alberto Casella.

Georgia State Woman's College—Valdosta, Georgia.

Louise A. Sawyer, director.

"First Lady," Dayton and Kaufman.

AMONG OUR CONTRIBUTORS

Miss Winnie Mae Crawford is Assistant Professor of Speech at Texas State College for Women, Denton, Texas. She has her M.A. from Northwestern University and is a member of the National Collegiate Players. Miss Crawford is director of the Children's Theatre and is Supervisor of Student Teachers of Speech in the Denton Public Schools.

Monroe Lippman is head of the Department of Speech and Dramatic Art at Tulane University. He holds the Ph.D. degree in Speech from the University of Michigan. Mr. Lippman is the author of several articles which have appeared in professional publications.

Barclay S. Leathem is a member of the staff at Western Reserve University, though he is away this semester on sabbatical leave. He is Secretary of the National Theatre Conference.

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